

Social Media and Youth Audience Participation Motivation in Performance Events: A Case Study of a Central Taiwan Performance Venue

Yu-Jing Hsiao, Feng Chia University, Taiwan
Yueh-Tuan Li, Feng Chia University, Taiwan

The Asian Conference on Arts & Humanities 2026
Official Conference Proceedings

Abstract

Social media has become a key channel through which performing arts venues communicate with audiences, reshaping how young people access information and engage in arts and cultural activities. However, limited research has examined how specific social media marketing characteristics influence youth audiences' participation motivation. This study investigates the effects of social media marketing characteristics on young audiences' motivation to participate in performing arts activities in central Taiwan. A questionnaire survey was conducted among individuals aged 18–29 who had attended activities organized by performing arts venues in central Taiwan. A total of 217 valid responses were collected. Entertainment, interactivity, trendiness, and word-of-mouth were examined as dimensions of social media marketing characteristics, while participation motivation comprised exploration and learning, social belonging, cultural identity, and emotional regulation. Structural equation modeling was employed to test the proposed relationships. The findings indicate that social media marketing characteristics significantly and positively influence youth audience participation motivation. Among the four dimensions, trendiness exerted the strongest effect, followed by entertainment and word-of-mouth, whereas interactivity showed a comparatively weaker influence. These results suggest that young audiences particularly value social media content that reflects current trends and popular topics. This study contributes to research on youth audiences and social media marketing and offers practical implications for content planning and audience engagement strategies in performing arts venues.

Keywords: social media, social media marketing, youth audience, participation motivation, performing arts venues

iafor

The International Academic Forum
www.iafor.org

Introduction

With the widespread adoption of information technologies and the diversification of content platforms, social media has become an important channel through which performing arts venues interact with their audiences. Compared with traditional one-way promotional approaches that primarily emphasize information dissemination, social media places greater emphasis on real-time interaction, content style, and emotional connection. Through continuous content management, performing arts venues are therefore able to cultivate long-term relationships with audiences and strengthen brand engagement. As digital natives, young audiences have also experienced changes in both their social media use and patterns of participation in arts and cultural activities. Rather than relying primarily on face-to-face contact or traditional information channels, young audiences increasingly use social media platforms to obtain information, express opinions, and share experiences. Social media has consequently become an important component of the audience participation process in arts and cultural activities. Within this context, understanding how social media content influences young audiences' motivation to participate has become an important concern for performing arts venues and arts organizations.

However, previous studies on arts audiences have largely focused on the participation behaviors and consumption characteristics of existing audiences. Comparatively limited attention has been paid to young audiences' information acquisition patterns and participation motivations within digital media environments. As Generation Z increasingly emerges as an important cultural consumer segment, its social media practices and patterns of cultural consumption warrant further investigation. To examine the influence of social media on young audiences' participation in arts and cultural activities, this study focuses on a performing arts venue in central Taiwan. In recent years, the venue has actively employed social media for program promotion and brand management, while continuously engaging young audiences through diverse activities. These characteristics make it a meaningful and representative setting for empirical investigation.

This study examines the relationship between social media marketing characteristics and young audiences' motivation to participate in arts and cultural activities. Specifically, it investigates the effects of entertainment, interactivity, trendiness, and word-of-mouth on youth audience participation motivation, as well as the relative influence of these characteristics. The findings are intended to provide a reference for performing arts venues in developing social media management and audience engagement strategies. The objectives of this study are as follows:

1. To examine the effects of social media marketing characteristics, including entertainment, interactivity, trendiness, and word-of-mouth, on young audiences' motivation to participate in arts and cultural activities.
2. To compare the relative effects of entertainment, interactivity, trendiness, and word-of-mouth on young audiences' motivation to participate in arts and cultural activities.
3. To establish an analytical framework linking social media marketing characteristics and youth audience participation motivation, thereby providing a reference for performing arts venues in planning social media management strategies.

Literature Review and Hypothesis Development

Recent studies have increasingly examined the influence of social media platforms on the performing arts sector (Lobodenko et al., 2022; Xu, 2022). These studies have explored the practical applications of platforms such as Facebook, Instagram, and Twitter in arts and cultural marketing, indicating that their distinct functional characteristics enable them to assume different roles in brand exposure, audience engagement, and information dissemination. This suggests that platform positioning is closely associated with the selection of appropriate marketing strategies. The following section focuses specifically on social media marketing and young audiences.

Social Media Marketing Characteristics

To systematically examine the effects of social media on consumer psychology and behavior, Kim and Ko (2012) identified five social media marketing characteristics that may shape consumers' emotional engagement with brands and behavioral intentions: entertainment, interaction, trendiness, word-of-mouth, and customization. Collectively, these characteristics describe how social media content can foster brand-related emotional involvement and influence subsequent consumer behavior. These five characteristics are described as follows:

1. Entertainment captures the degree to which social media content is enjoyable, visually appealing, and emotionally engaging.
2. Interaction reflects the opportunities available for users to engage in two-way communication with a brand through activities such as commenting, liking, and sharing.
3. Trendiness concerns the extent to which content reflects current trends and aligns with the cultural context of young audiences.
4. Word-of-mouth denotes the ability of content to encourage audience discussion and facilitate further dissemination.
5. Customization concerns the extent to which content is tailored to audience characteristics or delivers personalized value.

These five dimensions provide a useful framework for examining consumers' preferences for and responses to social media content and have been widely applied in research on brand marketing, consumer behavior, and cultural marketing (Tsai et al., 2022; Wee, 2017). By conceptualizing the relationships among social media, brands, and consumers, this framework also offers a relevant perspective for investigating how performing arts venues engage young audiences through social media.

However, customization is excluded from the present study because performing arts venues generally face practical constraints in delivering highly personalized social media content to individual audience segments. Accordingly, the study focuses on four social media marketing characteristics—entertainment, interaction, trendiness, and word-of-mouth—as its primary analytical dimensions. These dimensions provide the basis for the subsequent development of research hypotheses and for examining their effects on young audiences' motivation to participate in arts and cultural activities.

Young Audiences' Motivation to Participate in Arts Activities

Previous studies have defined young audiences differently depending on their research objectives and sampling criteria, with age ranges generally spanning from 18 to 39 years.

Some studies emphasize individuals who have reached legal adulthood and possess relatively greater economic independence and capacity for participation in cultural activities (Chang, 2015; Li, 2009; Liu & Chen, 2013). Other studies draw on the theory of Generations to focus on Generation Z, a cohort that has been profoundly influenced by digital media (Lobodenko et al., 2022; Wee, 2017). As this study investigates whether young audiences' participation in cultural activities is influenced by social media marketing, the target population should include those most substantially affected by social media. Accordingly, this study defines young audiences as individuals aged 18 to 29.

Young audiences represent a potential cultural consumer segment and an important target group for audience development in recent years (Lobo & Bhat, 2022). Compared with other age groups, their motivations for participating in arts and cultural activities tend to be more diverse and characterized by a stronger inclination toward active engagement. Their motivations extend beyond artistic appreciation and knowledge acquisition to include social interaction, self-expression, emotional regulation, lifestyle experiences, and value-based identification (Liu, 2023). Therefore, a comprehensive understanding of young audiences' participation behaviors requires an examination of relevant motivational theories. Beard and Ragheb (1983) proposed the leisure motivation theory, which identifies four dimensions of leisure participation motivation: intellectual, social, competence–mastery, and stimulus–avoidance motives. This theory emphasizes the diverse needs and purposes that individuals pursue through participation and provides an important foundation for understanding motivations for engaging in arts and cultural activities.

In addition to leisure motivation theory, Self-Determination Theory (SDT) offers another important perspective for explaining participation behavior. Deci and Ryan (1985) categorized individual behavior into three motivational orientations: intrinsic motivation, which is driven by personal interest or self-fulfillment; extrinsic motivation, which is influenced by external incentives or social expectations; and a motivation, which refers to the absence of clear motivation or direction. SDT further emphasizes the psychological needs for autonomy, competence, and relatedness during participation. These needs correspond closely to young audiences' emphasis on self-identity, value resonance, and community participation.

Drawing on leisure motivation theory, Self-Determination Theory, and previous studies of young audiences, participation in arts and cultural activities involves not only knowledge exploration but also social interaction, cultural identification, and emotional needs. Accordingly, this study categorizes young audiences' motivation to participate in arts and cultural activities into four dimensions:

1. Exploration and learning motivation reflects the desire to acquire new knowledge, experience the arts, accumulate aesthetic experiences, and appreciate performances.
2. Social belonging motivation captures participation with friends, family members, or partners to foster interpersonal relationships and emotional connections.
3. Cultural identity motivation denotes participation motivated by identification with artistic values, cultural identity, or support for the ideals of performing arts organizations.
4. Emotion regulation motivation reflects participation aimed at relieving stress, relaxing, or escaping daily pressures, thereby seeking psychological comfort and emotional restoration.

In summary, young audiences' motivations for participating in arts and cultural activities reflect diverse psychological needs. Among Generation Z in particular, motivations related to

social belonging, personal expression, and immediate emotional regulation are especially salient (Francis & Hoefel, 2018).

The four motivational dimensions developed in this study may therefore be regarded as corresponding to the psychological needs underlying Generation Z's participation motivations, providing a theoretical basis for the subsequent analysis of how social media characteristics relate to these four dimensions.

Research Framework and Hypotheses

This study investigates the effects of social media marketing characteristics on young audiences' motivation to participate in arts and cultural activities. Social media marketing characteristics serve as the independent variable, whereas participation motivation serves as the dependent variable. Based on the literature and the research objectives, a two-stage analytical approach was adopted. The first stage examines the overall effect of social media marketing characteristics on young audiences' participation motivation, as reflected in the following hypothesis:

H1: Social media marketing characteristics have a positive effect on young audiences' motivation to participate in arts and cultural activities.

In the second stage, the relative effects of four specific dimensions of social media marketing characteristics—entertainment, interaction, trendiness, and word-of-mouth—were further assessed. The following hypotheses are proposed:

H1a: The entertainment dimension of social media marketing has a positive effect on young audiences' motivation to participate in arts and cultural activities.

H1b: The interaction dimension of social media marketing has a positive effect on young audiences' motivation to participate in arts and cultural activities.

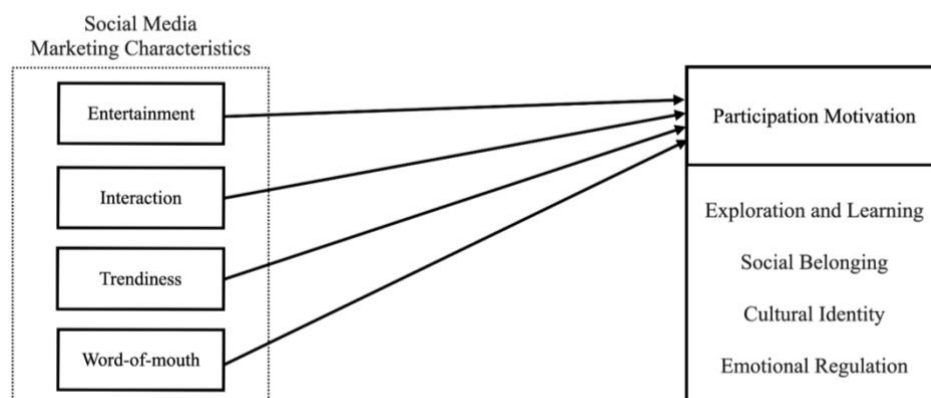
H1c: The trendiness dimension of social media marketing has a positive effect on young audiences' motivation to participate in arts and cultural activities.

H1d: The word-of-mouth dimension of social media marketing has a positive effect on young audiences' motivation to participate in arts and cultural activities.

Based on the above hypotheses, the research framework is presented in Figure 1.

Figure 1

Research Framework of the Second Stage



Methods

Instruments

Drawing on the preceding literature and adapted to the context of the present study, the questionnaire comprised the following constructs. Social media marketing characteristics included four dimensions: entertainment (3 items), interaction (4 items), trendiness (4 items), and word-of-mouth (4 items). Young audiences' motivation to participate in arts and cultural activities included four dimensions: exploration and learning (4 items), social belonging (4 items), cultural identity (4 items), and emotion regulation (5 items). All items were measured using a five-point Likert scale.

Participants and Data Collection

This study targeted young adults in Taiwan aged 18 to 29. Data were collected through non-probability convenience sampling. An online questionnaire was distributed via social media platforms to recruit eligible young audiences. The survey was conducted from April to May 2026. After excluding 27 invalid or ineligible responses, 217 valid questionnaires were retained for analysis. Table 1 presents the demographic characteristics of the respondents.

Table 1

The Demographic Information of Participants (n = 217)

Variable	Category	Frequency (N)	Percentage (%)
Biological Sex	Male	82	37.8%
	Female	132	60.8%
	Prefer not to disclose	3	1.4%
Age Group	18–23 years	72	33.2%
	24–29 years	145	66.8%
Education	Senior high school or below	5	2.3%
	Junior college or university	179	82.5%
	Graduate school or above	33	15.2%
Region of Residence	Central Taiwan	101	46.5%
	Northern Taiwan	59	27.2%
	Southern Taiwan	52	24.0%
	Eastern Taiwan	3	1.4%
	Outlying islands	2	0.9%

Data were analyzed using SPSS and AMOS. Structural equation modeling (SEM) was employed to test the proposed hypotheses and examine the relationships among the study variables.

Results

Measurement Model Assessment

As shown in Table 2, all constructs demonstrated Cronbach's α values above .70, indicating satisfactory internal consistency reliability.

Table 2*The Overview of the Construct Assessment*

Variable	Items	Mean	SD	Loading	Cronbach's α	AVE
Social media marketing characteristics						.684
Entertainment (EN)	3	4.01	0.60	.699	.74	
Interaction (IN)	4	3.87	0.60	.662	.75	
Trendiness (TR)	4	4.07	0.57	.653	.75	
Word-of-mouth (WOM)	4	3.88	0.72	.727	.82	
Motivation to participate in arts activities						.675
Exploration and learning (EL)	4	4.13	0.60	.681	.77	
Social belonging (SB)	4	3.87	0.62	.617	.70	
Cultural identity (CI)	4	4.09	0.57	.638	.73	
Emotion regulation (ER)	5	4.20	0.55	.686	.81	

The correlation results reported in Table 3 indicate that all study constructs were significantly and positively related ($p < .01$), suggesting meaningful associations among the variables and offering preliminary support for the proposed hypotheses.

Table 3*Pearson Correlation Matrix Among the Study Constructs*

	EN	IN	TR	WOM	EL	SB	CI	ER
EN	1							
IN	.648**	1						
TR	.607**	.608**	1					
WOM	.457**	.497**	.534**	1				
EL	.481**	.418**	.636**	.497**	1			
SB	.450**	.493**	.455**	.486**	.487**	1		
CI	.530**	.440**	.652**	.482**	.777**	.489**	1	
ER	.479**	.316**	.601**	.459**	.669**	.426**	.667**	1

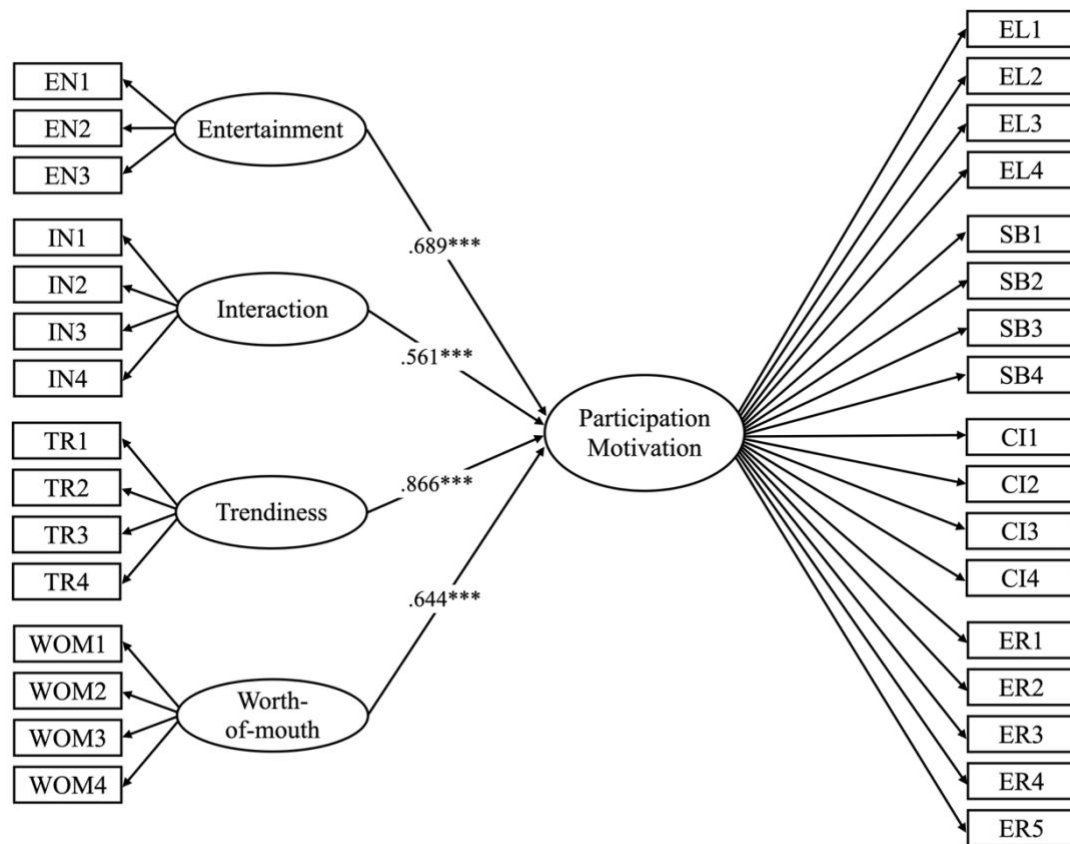
Note. * $p < .05$; ** $p < .01$.

Table 4 presents the results of the confirmatory factor analysis. Most item factor loadings were above 0.50. Although the GFI fell slightly below the recommended threshold, the RMSEA values met the suggested criterion. Taken together, these findings indicate that the measurement model achieved acceptable construct validity and overall model fit.

Table 4*Structural Model Fit Indices*

Index	H1	H1a	H1b	H1c	H1d
CMIN/DF	1.802	1.811	1.725	2.052	1.818
GFI	0.811	0.876	0.876	0.858	0.875
RMSEA	0.061	0.061	0.058	0.070	0.062

Figure 2
Results of the Structural Model Analysis



To test the hypotheses proposed in this study, structural equation modeling (SEM) was employed. In the first stage, the overall effect of social media marketing characteristics on young audiences' motivation to participate in arts and cultural activities was examined. In the second stage, the relative effects of four specific social media marketing characteristics—entertainment, interaction, trendiness, and word-of-mouth—were further analyzed.

The results showed that social media marketing characteristics had a significant positive effect on young audiences' motivation to participate in arts and cultural activities ($\beta = .808$, $p < .001$), thereby supporting H1. Further analyses indicated that entertainment, interaction, trendiness, and word-of-mouth each had significant positive effects on participation motivation. Accordingly, H1a through H1d were all supported.

Among the four dimensions, trendiness exerted the strongest effect ($\beta = .866$), followed by entertainment ($\beta = .689$) and word-of-mouth ($\beta = .644$), whereas interaction showed a comparatively weaker effect ($\beta = .561$). The results of the hypothesis testing are summarized in Table 5.

Table 5
Structural Model Path Analysis Results

Research Hypothesis	Path	β	S.E.	C.R.	p-value	Result
H1	SM $\rightarrow$ PM	.808	.139	7.057	< .001	Supported
H1a	EN $\rightarrow$ PM	.689	.113	6.432	< .001	Supported
H1b	IN $\rightarrow$ PM	.561	.098	5.668	< .001	Supported
H1c	TR $\rightarrow$ PM	.866	.156	6.866	< .001	Supported
H1d	WOM $\rightarrow$ PM	.644	.076	6.666	< .001	Supported

Note. β = standardized path coefficient; S.E. = standard error; C.R. = critical ratio. All paths were statistically significant at $p < .001$.

As reported in Table 5, all proposed hypotheses were supported, and each structural path was statistically significant. These findings indicate that overall social media marketing characteristics, as well as their individual dimensions, positively influence young audiences' motivation to participate in arts and cultural activities.

Discussion and Conclusion

This study extends Kim and Ko's (2012) framework of social media marketing characteristics to the performing arts context and examines its applicability to young audiences. The findings indicate that these characteristics are relevant not only to commercial brand settings but also to understanding how performing arts venues engage young audiences through social media. While prior research on arts audiences has primarily focused on cultural consumption, performance attendance experiences, and audience characteristics, the present study investigates young audiences' motivation to participate in arts and cultural activities from a social media marketing perspective. In doing so, it contributes to the literature by addressing the limited attention given to audiences' digital media experiences in previous arts audience research.

The results further show that social media marketing characteristics exerted a significant positive effect on young audiences' motivation to participate in arts and cultural activities. However, the strength of these effects varied across dimensions, suggesting that young audiences do not respond uniformly to social media content. Rather, their participation motivation is shaped by the specific characteristics of the content they encounter. This finding extends the application of social media marketing research to the context of performing arts audiences and highlights the importance of considering the differentiated effects of individual social media characteristics.

Trendiness as the Most Influential Dimension

Among the four dimensions, trendiness (TR) emerged as the strongest predictor of young audiences' motivation to participate in arts and cultural activities. Compared with the other social media marketing characteristics, young audiences appeared to place greater value on novel information, emerging trends, and topical content disseminated through performing arts venues' social media platforms. These attributes were associated with stronger motivation to participate in arts and cultural activities.

This result is consistent with Kim and Ko's (2012) conceptualization of trendiness as social media's capacity to provide up-to-date information, reflect prevailing trends, and keep users informed about popular topics. For young people who are regularly exposed to social media, these platforms have become an important source of timely and relevant information. Accordingly, when performing arts venues use social media to communicate performance updates, promote forthcoming events, or connect artistic content with contemporary issues and popular topics, they may be more likely to capture young audiences' attention and stimulate their interest in participation.

The findings also align with Francis and Hoefel's (2018) observations of Generation Z, whose members have grown up in a digital environment, are accustomed to processing large volumes of information, and tend to attend to timely and trend-related content. Although the present study examined young audiences aged 18 to 29 rather than Generation Z exclusively, the results similarly suggest that trend-oriented content is particularly effective in drawing young audiences' attention to arts and cultural information.

Overall, social media functions not only as an informational channel but also as a space through which young audiences engage with emerging trends and popular topics. Compared with content that merely communicates event details, content characterized by novelty, topical relevance, and timeliness may be more effective in attracting attention and strengthening young audiences' motivation to participate in arts and cultural activities.

The Relatively Weaker Effect of Interaction

The findings also indicate that interaction (IN) had the weakest effect on young audiences' motivation to participate in arts and cultural activities among the four social media marketing characteristics. Although the effect of interaction remained statistically significant, its influence was comparatively limited relative to the other dimensions.

This finding is partially consistent with Kim and Ko's conceptualization of interaction as social media's capacity to facilitate two-way communication between brands and consumers. Such communication may enable users to share opinions, exchange information, and develop relationships with brands. However, the interaction dimension in the present study focused primarily on commenting, expressing opinions, and engaging in two-way communication. Because respondents evaluated these items based on their actual experiences with performing arts venues' social media platforms, limited exposure to venue–audience interaction may have reduced their perceived level of interactivity.

The results may further suggest that young audiences engage with arts and cultural content on social media primarily as information recipients rather than as active participants in commenting or direct communication with venues. Compared with opportunities for direct interaction, they may place greater emphasis on the informational value of content, its relevance to current trends, and recommendations from others. This pattern may explain the comparatively weaker influence of interaction on participation motivation.

It is also noteworthy that the interaction model demonstrated comparatively stronger model fit, whereas its effect on participation motivation was the weakest among the four dimensions. By contrast, the trendiness model showed comparatively weaker model fit but yielded the strongest path coefficient. This pattern illustrates that model fit and path strength represent distinct aspects of model evaluation and do not necessarily correspond. A stronger-

fitting interaction model suggests that the specified model more closely represents the observed data; however, trendiness exerted a greater influence on young audiences' motivation to participate in arts and cultural activities. In other words, young audiences may place greater importance on the informational value, novelty, and topical relevance of social media content than on opportunities for two-way communication with performing arts venues. Trend-related content may therefore serve as a more important driver of participation motivation than interactive content.

Practical Implications

The findings suggest that performing arts venues should prioritize trend-oriented and topical social media content when planning their communication strategies, as such content may enhance young audiences' attention to arts and cultural information. Compared with simply increasing interactive functions, young audiences appear to be more responsive to timely information, popular topics, and the level of discussion surrounding content on social media. Entertainment and word-of-mouth also demonstrated significant effects. Performing arts venues may therefore enhance content appeal through short-form videos, behind-the-scenes materials, audience sharing, and user-generated content (UGC), thereby extending the reach and diffusion of their messages.

Overall, social media is no longer merely a promotional tool for performances. It has become an important medium through which young audiences access arts and cultural information, develop motivation to participate, and establish connections with performing arts venues.

Research Limitations and Suggestions for Future Research

This study focused on young audiences of performing arts venues in central Taiwan. Accordingly, the findings may have been influenced by the characteristics of the research setting and sample, and should be generalized to other types of arts and cultural organizations with caution. In addition, because the study relied on a questionnaire survey, it was limited in its ability to explore in depth the reasons underlying respondents' specific perceptions and behavioral tendencies.

The research model was also examined using a two-stage analytical approach; therefore, it did not further compare the differential effects of individual social media marketing characteristics on specific dimensions of participation motivation. Future research may expand the research settings and sources of participants, incorporate variables such as audience involvement and prior performance attendance experience, and employ qualitative methods, including in-depth interviews and focus groups. Such approaches may provide a more comprehensive understanding of young audiences' decision-making processes regarding arts and cultural participation and the mechanisms through which social media influences these processes.

Declaration of Generative AI and AI-Assisted Technologies in the Writing Process

The author declares that Grammarly, an AI-assisted writing tool, was used solely for proofreading and language refinement, including corrections to grammar and spelling and improvements in clarity and precision. No other AI or AI-assisted technologies were used to generate the substantive content of this manuscript. The research ideas, design, procedures, analyses, findings, and discussion were independently developed by the author through the systematic conduct of the study.

References

- Beard, J. G., & Ragheb, M. G. (1983). Measuring Leisure Motivation. *Journal of Leisure Research*, 15(3), 219–228. <https://doi.org/10.1080/00222216.1983.11969557>
- Chang, Q.-X. (2015). Qīngnián guānzhòng biǎoyǎn yìshù huódòng cānyù duì xīnlǐ xìngfúgǎn zhī yǐngxiǎng: Yī réngé tèzhí wéi tiáojié biànxàng [The effects of young audiences' participation in performing arts activities on psychological well-being: Personality traits as a moderating variable] [Master's thesis, Taipei National University of the Arts]. <https://hdl.handle.net/11296/zjpjus>
- Deci, E. L., & Ryan, R. M. (1985). Intrinsic Motivation and Self-Determination in Human Behavior. *Springer Science & Business Media*. <https://doi.org/10.1007/978-1-4899-2271-7>
- Francis, T., & Hoefel, F. (2018). 'True Gen': Generation Z and its implications for companies. <https://www.mckinsey.com/industries/consumer-packaged-goods/our-insights/true-gen-generation-z-and-its-implications-for-companies>
- Kaplan, A. M., & Haenlein, M. (2010). Users of the world, unite! The challenges and opportunities of Social Media. *Business Horizons*, 53(1), 59–68. <https://doi.org/10.1016/j.bushor.2009.09.003>
- Kim, A. J., & Ko, E. (2012). Do social media marketing activities enhance customer equity? An empirical study of luxury fashion brand. *Journal of Business Research, Fashion Marketing and Consumption of Luxury Brands*, 65(10), 1480–1486. <https://doi.org/10.1016/j.jbusres.2011.10.014>
- Li, Q.-Y. (2009). Cóng zhǎnshì yǎnshēng shāngpǐn tán bówùguǎn qīngnián guānzhòng zhī huíyì yǔ xuéxí [Museum young audiences' memories and learning through exhibition-related merchandise] [Master's thesis, Taipei National University of the Arts]. <https://hdl.handle.net/11296/3p93pu>
- Lin, Y.-Y. (2024). Shèqún méitǐ xíngxiāo cèlüè duì kèhù cānyùdù jí pǐnpái zhōngchéngdù zhī yǐngxiǎng [The effects of social media marketing strategies on customer engagement and brand loyalty] [Master's thesis, National Kaohsiung Normal University]. <https://hdl.handle.net/11296/rys49m>
- Liu, J.-Y. (2023). Yìwén huódòng cānyù zhě cānyù dòngjī, xiūxián tǐyàn yǔ xíngwéi yìtú guānxì zhī yánjiū [A study of the relationships among participation motivation, leisure experience, and behavioral intentions of arts and cultural event participants] [Master's thesis, National Yunlin University of Science and Technology]. <https://hdl.handle.net/11296/xqf2x6>
- Liu, X.-H., & Chen, J.-L. (2013). Old is New!? Study of NPM's Advertising and Young Visitors' Interpretations. *Museum Studies Quarterly*, 27(4), 5–23, 25. [https://doi.org/10.6686/MuseQ.201310_27\(4\).0001](https://doi.org/10.6686/MuseQ.201310_27(4).0001)

- Lobo, V., & Bhat, K. (2022). Media and Youth Audience – A Comprehensive Review. *International Journal of Case Studies in Business, IT, and Education*, 213–248. 10.47992/IJCSBE.2581.6942.0192
- Lobodenko, L., Perevozova, O., Anna, C., & Kharitonova, O. (2022). Analysis of the Environmental Media Impact on the Youth Audience. *2022 Communication Strategies in Digital Society Seminar (ComSDS)*, 3–12. <https://doi.org/10.1109/ComSDS55328.2022.9769052>
- Tsai, X.-Y., Gao, X., & Shi, S.-Y. (2022). Pǐnpái xíngxiàng, pǐnpái rèntóng, kèhù pǐnpái tóurù jí gòumǎi yìyuàn zhī guānliánxìng yánjiū: Yǐ Z shìdài xiāofèizhě wéi lì [The relationships among brand image, brand identification, customer brand engagement, and purchase intention: Evidence from Generation Z consumers]. *Textile Research Journal*, 32(3), 109–127. [https://doi.org/10.6439/TTRJ.202207_32\(3\).0014](https://doi.org/10.6439/TTRJ.202207_32(3).0014)
- Wee, V. (2017). Youth Audiences and the Media in the Digital Era: The Intensification of Multimedia Engagement and Interaction. *Cinema Journal*, 57(1), 133–139.
- Xu, Q.-Y. (2022). Podcast yìngyòng yú biǎoyǎn yìshù zhǎnyǎn zhī yánjiū [A study of podcast applications in performing arts presentations] [Master's thesis, National Taiwan Normal University]. <https://hdl.handle.net/11296/s2ukd>